



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

DECORATIVE ARCHITECTS DRAWINGS.



N the walls of the Architectural League Exhibit are a series of Architectural drawings by Mr. George F. Post, showing various interior studies of the Cornelius Vanderbilt mansion in this city.

These drawings are much like ordinary architects' plans, save in one respect. Mr. Post has introduced the delightfully unique innovation of placing human figures in the numerous apartments. All of these figures are clad in garments befitting their sex and rank, and, save for the fact that most of the faces are left devoid of features, seem almost life-like. Every one of them is drawn in some appropriate pose or occupation, according to Mr. Post's idea of the various ways in which the members of Mr. Vanderbilt's family will while away the weary hours. There is only one fault in Mr. Post's conception—with the exception of one sleepy, hollow chair and a single pier-glass, he has put no furniture in the rooms.

Some of the artist's pictures of the Vanderbilt family are striking. In one of the rooms on the second floor a tall young woman, with a willowy form, is pulling a little girl away from the blazing fire, into which the child seems determined to throw herself. In a room on the third floor a tall girl, with an astonishing coiffure, leans against the mantel, careless of the danger to her skirts from the whirling flames in the broad fire place, while she listens to the impassioned proposal of a man whose cutaway coat exceeds in length even the absurd demands of recent fashion. A French maid is eavesdropping behind a half-open door.

There is a large and very gorgeous Moorish saloon in the rear of the main floor. In it are seen four gentlemen in evening dress, whose patrician languor is thoroughly in harmony with their aristocratic surroundings.

The ballroom, on the main floor, is a beautiful apartment. It is decorated as only a man in such easy circumstances as Mr. Vanderbilt could afford to have his rooms adorned. In Mr. Post's drawing, a large crowd of men and women in gala attire is seen through the doorways on its way to the apartment. On with the dance!

Perhaps the most remarkable scene is that reproduced by the Journal artist. In a bedroom on the third floor a plump gentleman, with sweet little Hogarthian curves all over his manly form, is standing in his shirt sleeves before a large pier-glass, engaged in the difficult task of tying a white lawn bow, the successful achievement of which, according to Mr. O. Wilde, is the first step toward a diplomatic appointment. To his right is a valet—in knee breeches!—whose supple figure is bent into the shape of a half-moon in an exaggerated attitude of reverence.

In the front room, on the second floor, two promising members of the Whipper-Snapper Club are leaning out of the window. On an adjacent staircase sits a fat funkey, with enormous calves, who is quietly polishing off a bottle of wine.

A long, thin woman leans back in an easy chair before the fireplace in the library and reads a copy of "Little Leafy." In the doorway of the adjoining room stand a youth and maiden. He pushes back the long portières with one hand, while with the other arm he encircles the girl's waist.

There is a little room on the third floor which has been chosen as a rendezvous by a footman and chambermaid. The flirtations of these humble children of the people are quite as ardent as those of their betters.

One of the parlors is occupied by a young woman in a Marie Bashkirtseff pose, who is studying the outlines of her own shadow on the wall.

Mr. Cornelius Vanderbilt must be a heavy sleeper, or else he can seldom enjoy an afternoon siesta or an early evening night, for Mr. Post has placed a bowling alley on the top floor.

But if the scenes in the upper portions of the house are interesting, Mr. Post's studies of high life below stairs are gems of realism.

DECORATIVE NOTES.



THE CEILING OF THE JODAN-NO-MA.

THE old-fashioned lambrequin had its use, and a reminiscence of it is often seen in a narrow piece of rich silk looped across the curtain in some fanciful way. When the window is a bow the silk is carried along all the windows from one pole to another, forming a continuous upper drapery.

This strip of silk is also used in the case of windows near together. Another artistic plan with two windows quite close together is to use one long curtain at each window, the two long ends hanging on the outside, the short inside ends drawn together at the top between the two poles and fastened there in graceful folds. One long piece of stuff is often thus used in place of two separate curtains.

MANY single doors are using only one curtain,

the material bought by the yard and the fringe sewed on. No rings are used. The rod is put on inside the doorways, with space above sufficient to permit the portières to be thrown over the pole once or twice, according to the width of doorway, one end reaching to the floor, the other quite short. The fabric can be wound so loosely over the pole that the "sagging" in the centre will form graceful curves.

DOUBLE doorways, of course, use two curtains, and many are hung in the way mentioned, coming from the ceiling.

The most of them, however, are put on "movable cranes" fastened inside the doorways; these cranes, which sell for \$1.65 apiece, are fastened like brackets in either side of the doorway and lack several inches of touching each other. They swing in and out with the portières on them with the greatest convenience to passers.

Among the most popular materials for doorway curtains in drawing-rooms are the French empire brocades in blue, pink or yellow, with lace curtains of fine handiwork hung over one side,